

~~SECRET~~

INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

11-005-81

CLASSIFIED BY:MSG,DAMI-ISH
DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: *Jan 2001*

~~SECRET~~

~~GRILL FLAME~~

Copy 1 of 2 copies

~~SECRET~~

SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DC-47

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning the locations and activities of an unidentified individual in a photograph.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and as such have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

NOT RELEASABLE TO FOREIGN NATIONALS

~~SECRET~~

TRANSCRIPT

REMOTE VIEWING (RV) SESSION DC-47

TIME

#66: This will be a remote viewing session for 1400 hours,
15 December 1980.

PAUSE

Relax and concentrate now. Relax and focus your attention on the individual in the photograph I have shown you. Focus solely and completely on the individual in the photograph I have shown you. Move now through time and space holding this individual in your mind. Holding his picture in your mind. Move through time and space to 12 December, 12 December 1980.

PAUSE

Now, focus your attention even more closely, more specifically on that significant event of 12 December; on that one important significant event of 12 December. Focus now on the individual in the photograph, and describe his location to me.

PAUSE

12 December 1980.

PAUSE

+07 #10.5: A metropolis, hillside buildings and valley area and zooming in have a massive structure, courtyard, very elaborate steps, garden, circle...square, entranceway. It's a squared entranceway. Has 3 or 4 levels of steps at....like I'm in a complex of palace buildings....

#66: And what of the individual and his immediate surroundings?

PAUSE

#10.5: Being high above the city and an archway.....
He's dwarfed by this...archway. Let me work on it and get him clear here.....

PAUSE

+12 Feeling like I'm in.....temple, monastery....abbey like place. Trying to find him. I don't know if he's.....

~~SECRET~~

~~SECRET~~

- +14 #10.5: I have him...small black automobile, turning, curved, and he exits and...like, walks out of it. Like he arrived by a cab... Funny little European type of car, cab. I think he has arrived at this place by cab.
- #66: Okay. Let's move in time now. Let's move in time to 13 December. Move in time now to the exact period of 12 noon, at his location, 12 noon, at his location, 13 December, 13 December, Saturday, Saturday the 13th, exactly 12 noon.
- PAUSE
- #10.5: Long corridor...mmm...I had it once and then I came back to it...seems to be valid like a long corridor... Now I'm at a place that looks like a...indoor-outdoor type of place in a...seems like I'm on a subway that goes above ground. Some sort of tracks and a roof on one side, and like a landing, like a subway landing, but it's at a place that is...got sunlight coming through, like I just came out of a tunnel and, uh, having an above ground portion of the track...
- #66: Now focus more closely, even closer to the individual in the photo, very, very closely, and describe his actual activity. What is he doing? Him personally...
- #10.5: He's, uh...walking down a street now carrying a triangular shaped bag, left hand, right hand in right pocket of his coat. He's walking as though he, uh...had, uh, exited the station or something. He's...he's like walking in the street. I feel traffic around me and other passers-by, bigness and tallness around me like buildings...
- +23 #66: All right. Let's move in time again. Let's move plus one more day now to the 14th, Sunday the 14th of December, the most significant event on Sunday the 14th. Focus now, focus now on the individual in the photograph and move to the 14th of December, that one important time, that one important event, 14 December. Focus on him and describe his location to me.....
- +24 #10.5: I had a...feeling of him sitting at....some very exotic place like a hotel lobby, or a gentleman's club...lobby. Feeling of a club lobby came through. Strongest was him sitting and talking with someone...very gentlemanly like fashion, both are very well dressed and like they're interviewing or something...gentile... Another look, uh, him standing at a counter again with a briefcase open taking something out of it....
- +25
- Another thing that was some funny hollow squares...two sets of 'em side by side on some weird sort of belt. I don't know what that was.
- +27 #66: Okay. Let's move in time now to 15 December, Monday, 15 December, the most significant event on Monday, 15 December.

~~SECRET~~

~~SECRET~~

PAUSE

+30 #10.5: I, uh, was a feeling of travel on Monday. Looking down at something that looked like a railroad car with chevrons painted on the roof of it. And I had a feeling of being in a smaller...funny type of city, town, area that had mountains in the background, like, and funny, uh, architecture, uh, really, uh...sort of unusual architecture... Like, uh... concrete, uh, three or four story, but like of a unusual style and, uh, like you'd find in some lower developed country. Still city like, but no big skyscrapers, sorta like a jumbled... matchboxes, mountains in the background and...

#66: What is his activity?

#10.5: When I was looking at the scene he was walking down the sidewalk in front of these buildings, like he had just arrived...

#66: Okay.

#10.5: It's in some newer, unusual place...moving by train, I guess.

+32 #66: All right. Let's move in time to 16 December, 16 December, the most significant event of 16 December. Focus your attention on the individual in the photograph, the time window 16 December, the most significant event of 16 December.

PAUSE

+35 #10.5: I'm in some...I was looking at, uh, some funny apparatus. Up close it looked...like some sort of a drum and movable part, like a, reminded me of a printing machine. Feeling is that I'm in a...some sort of a...low grade, uh, printer's shop. Reminded me of an old mimeograph machine. The shop was sort of barren but I think I'm in this new place, this weird place... still, and it's a...windows along one side and a counter, sorta L-shaped counter. Machines in the back you can see from the counter. I have a feeling is that he, uh...seen him first there, but then I...see s- lift up a part of the counter and go through into the back where the machines are, as though he's being allowed into the work area.....

He's discussing something with someone...who has a relationship with him as a...an assistant in something, not a formal assistant, but somebody who helps him all...often, like an informant, or a contact of some kind. Somebody you would drop in on and find out the latest news from. The guy is not some highly placed guy, he's like the, the guy that, you know, the guy that keeps his eyes and ears open...helps out, knows what's going on in the street type thing.

+40 #66: Okay. Relax and concentrate once again. Let's move in time... move in time now, focusing solely and completely on the

³
~~SECRET~~

~~SECRET~~

#66: individual in the photograph. Focus your attention solely on the 17th of December, that one particular event of importance on the 17th of September (sic), holding the individual in your mind, move now through space and time to the 17th of December, the 17th of December, and describe his location to me.

PAUSE

- +43 #10.5: Oh, he's back in a bigger place now....taller buildings, more metropolitan flair.... Feeling I was looking down at this side of this building that I'd seen before, multi-storied, uh...row arches down on the bottom, street side.
- #66: What is he doing?..... Hold your response for a minute, I will now turn the tape over, hold your response for a moment. All right, you say he has returned to a bigger place, a more metropolitan area....
- +46 #10.5: I don't know, uh, it's as though the importance of his activity is that he has or has not gotten to places. Not so much what he has to do at those places because I'm not getting anything about what he does at the places. And it seems like the importance is simply that he got there, or that he is at a place.
- #66: Okay.
- #10.5: He's back in his active phase, he's moving and I get him... every time I ask myself what is important about him being here, what's so important about today I just get him walking and business as usual and no surveillance, nobody's suspicious of him, and like he's now living his cover type thing and it's just that...thing that's important is just that he's gotten to where he's supposed to be now.
- #66: Okay. I have no further questions about this target. If there's anything you'd like to add before drawing please do so now.
- #10.5: The, uh, feeling of that place way back in the beginning when the train or subway station that was outside, the long ramp, I had the feeling that the...that was at some place or stop or something that started the Balcon or Balcan...something about B-A-L, is that I had there and I didn't talk about it then. But I have no idea where these other places are.
- #66: Okay.
- #10.5: That's all I've got.
- #66: Bring your attention to focus now back to me here in the room right now. Move your arms and move your legs, take a few deep breaths and prepare to draw that which you have perceived.

~~SECRET~~

~~SECRET~~

#66: Okay, now, uh, I first had you focus on the 12th of December on our unknown guy here, and, uh, you told me that you were in some sort of a metropolitan area and there was a hillside and some buildings and felt that you were inside some sort of a massive structure with a centralized garden and so forth. I see you've drawn in drawing #1 your idea of what you saw.

#10.5: Mm-hmm. Uh, the view I had was two-fold. Sketch one open piazza, very ornate circular garden, da-da. And then you asked me to focus on him and I ended up what I believe is like upstairs looking out over this sprawling valley and this feeling of this sanctum, some sort of a abbey type place. And there's one, one shot that I didn't sketch was as though I was in a large room, like inside a temple, or inside a cathedral or something. Like it's a place of public visit, the public goes there and looks, historical place or something like that. That's sketch 1 and 2.

Sketch 3, um, which is 13 December 1200 hours, I had the feeling of a long hallway and I was tryin' to get to the end of the hallway. When I got to the end of the hallway I had the feeling that I had arrived at some sort of a civilian transit loading dock, like a subway or train station but it was above ground. There was light up there, it wasn't like it was a, you know, a bottom, a underground type subway...both above and then in tunnels. Could just be a commuter train.

#66: And I said where is he and what is he doing?

#10.5: Well, I had the feeling that he had, the action here is interesting thing. I had really, the action, the thing that was most important was that he had gotten to wherever it is that he needed to go or some such. Not that most important he dropped something or found something, just simply that what we were interested in is just making sure that everything went, he got to the right places at the right times.

Uh, he arrived at the Balcon or something like that, really funny name, Balcon. Like the name of the station is something like Balcon. Uh, and then the next thing I had was in sketch 4 also later on I think he was walking in a busy bustle, hustle, buzzle, bustle of activity. People everywhere in some sort of a large central downtown area. Traffic going by on the street, people all over. Uh, the idea of alone in a crowd comes to mind, which is what I said on, wrote on sketch 4 here. Uh, people were, busy city street. And he's walking, hand in, right hand in pocket and he's carrying his brief satchel or whatever it is. More a satchel than a briefcase.

14 December I had him chatting with some old foggy in like a, uh, a hotel lobby, some overstuffed chair, really nice atmosphere, sedate, refined, black tie type of place, uh, hotel lobby or a men's private club, private men's club type thing came to...

~~SECRET~~

~~SECRET~~

#10.5: came to mind. Of course I've only drawn the central scene, but it's cluttered with nice overstuffed furniture.

15 December. I had feelings of movement, uh, I don't believe that he was stacked like cord wood in this box car, but I think the box car representative of some sort of movement or travel, going onto the next station type of an idea. So all I know is this movement. I talked about white chevrons, that's on the roof of the box car. I don't know, maybe it's some sort of a symbol or something.

Uh, and in sketch 7 is that same day, 15 December. I had the feeling he was alone now and had arrived at some other little city, which had very peculiar architecture, mountains in the background. Uh, rather than the hustle and bustle and the very high rise type structures before, he was in some place that really resembled me, resembled, recalled to mind, uh, some place that was more third world, like they did not have the technology or the engineering ability, the equipment ability to build big s-, big, big buildings. And they just sorta tacked on and added on buildings together and some sort of a... well, what I would call a, it reminded me of like Saigon in many ways, you know, buildings are all close together and then, just different flavor, definitely a different flavor than...

#66: Okay.

#10.5: Than what I would expect to find in some U.S. type town..... Peculiar. But anyway, he's walking alone down the street, like he had just arrived and there was nothin' to worry about. Uh, like he had arrived at a sleepy time of the day...

#66: Not a lot of activity.

#10.5: Not a lot of activity. Like, how do I describe it? In other foreign countries certain people take two hours off for lunch. And you won't find 'em. They close the shops down, everybody goes home. That type of a feeling, like the train pulled up at a time when everybody else was gone. And that there was no activity around in the city where he was.

Uh, 8, that was the 16th of December. Uh,-

#66: Funny apparatus.

#10.5: The flavor of the building structure of the place that he was in on the 16th is the same type of a flavor as where he arrived on the 15th, like he's still in the same place. And he is in this again, third world type of single storied, uh, like a print shop.

I first zoomed in on some sort of rolling, shiny drum with some sort of a funny sheet metal appendage that clicked back and

~~SECRET~~

~~SECRET~~

#10.5: forth on it, like I was looking at a mimeograph machine. That type of feeling came through. Like I was in some small local newspaper office or circular office or something like that.

Uh, I had him waiting to meet somebody that he knew. He wasn't waiting to meet a stranger, he was meeting somebody that he knew, like an old crony of his, he was droppin' by, he had been gone a long time, he was dropping to chit-chat with him and check up on the local news and everything. And our hero waits, uh, sort of, very shortly in some sort of a crude wooden bench type lobby area. And then he's allowed to get up and he walks through this flip-up panel in the...in the counter, and he goes back amidst all this printing and working machinery and everything that's going on.

And he sits and he talks with this guy in the back of the room who is like a older, middle-aged guy, uh, who's like a worker overseer, or a small business owner, you know, the type of a guy who doesn't, you know, he's, oh, what do you want to call it? He's got 5 or 8 workers but he doesn't trust 'em to be alone. He sits in the back and he watches 'em all, you know. I'm sort of reminded of the uh, um, I don't know, the money changer. The guy who's always, you know, always very particular where every penny goes and where every hour of labor goes and everything and he's driving and overseeing these people that are up where the machinery is. And that's it for 16 December.

#66: Okay.

#10.5: And the guy who is there is like he was an informant, like he had his ear to the ground locally and maybe this old crony of his and so our guy, our hero goes in to touch base with him and see what's happenin'. You know, what's the buzz?

#66: Okay, and then now for the 17th you simply had imagery of him returning to this other larger city.

#10.5: Well, I didn't have the imagery of him returning. I had imagery which was reminiscent of the, of a city that I worked against this guy before.

#66: Okay.

#10.5: I don't know which session it was but....the large city street with the arches down on the ground level was the feeling I had.

#66: Okay.

#10.5: Large city, large city building with these multiple arches on the bottom. And by that time I was slipping out of my focus.

~~SECRET~~

~~SECRET~~

#66: Okay, good.

#10.5: All right.

#66: Anything you want to add about the session?

#10.5: Main thing I...wanted to say is just...beep, beep, beep...
I guess, I guess I, thing I wanted to say is that there's
nothing very important going on. I, the, you would always tell
me to go look at the thing which is of intelligence interest.
And I- the prime interest was the fact that this guy is just
chugging along doing his cover thing or whatever he's...
opening supposed to be doing and you know, it's not spy versus
spy any more or anything like that. The only imagery that came
to me was just routine imagery showing me that the guy was all
right and was going about his merry business and-

#66: Okay.

#10.5: -nothing was amiss.

#66: Okay.

#10.5: Okay?

#66: Fine.

#10.5: All right? Goodbye.

~~SECRET~~

TAB

12 Dec

MORE OF SAME
BLDG IN
BACK

FRONT
EDGE

Large
BUILDING

#2

WALL

GARDEN
PIAZZA
TYPE

MORE
OPEN
PIAZZA

STEPS

WALL

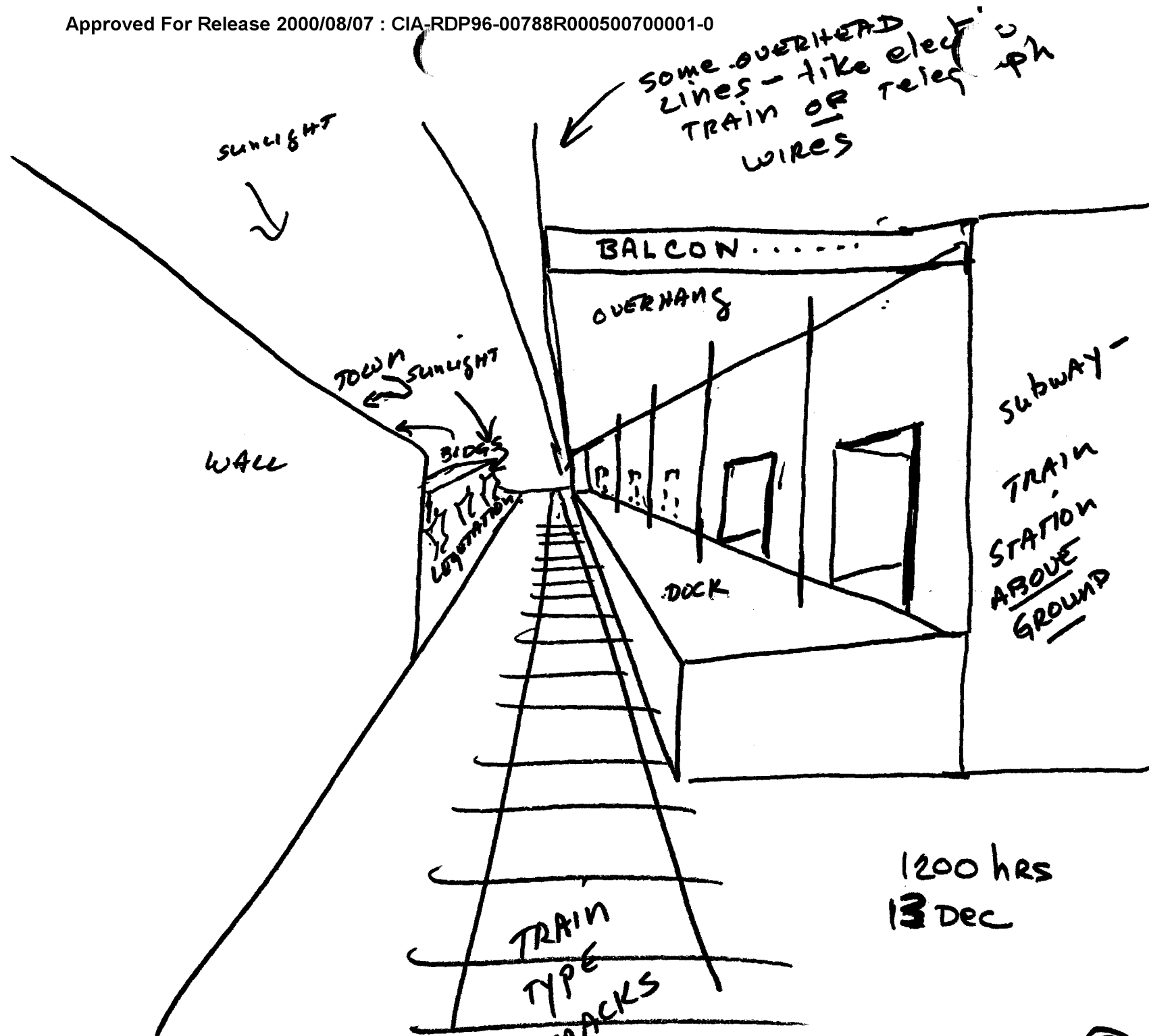
FURTHER
COMPLEX

①

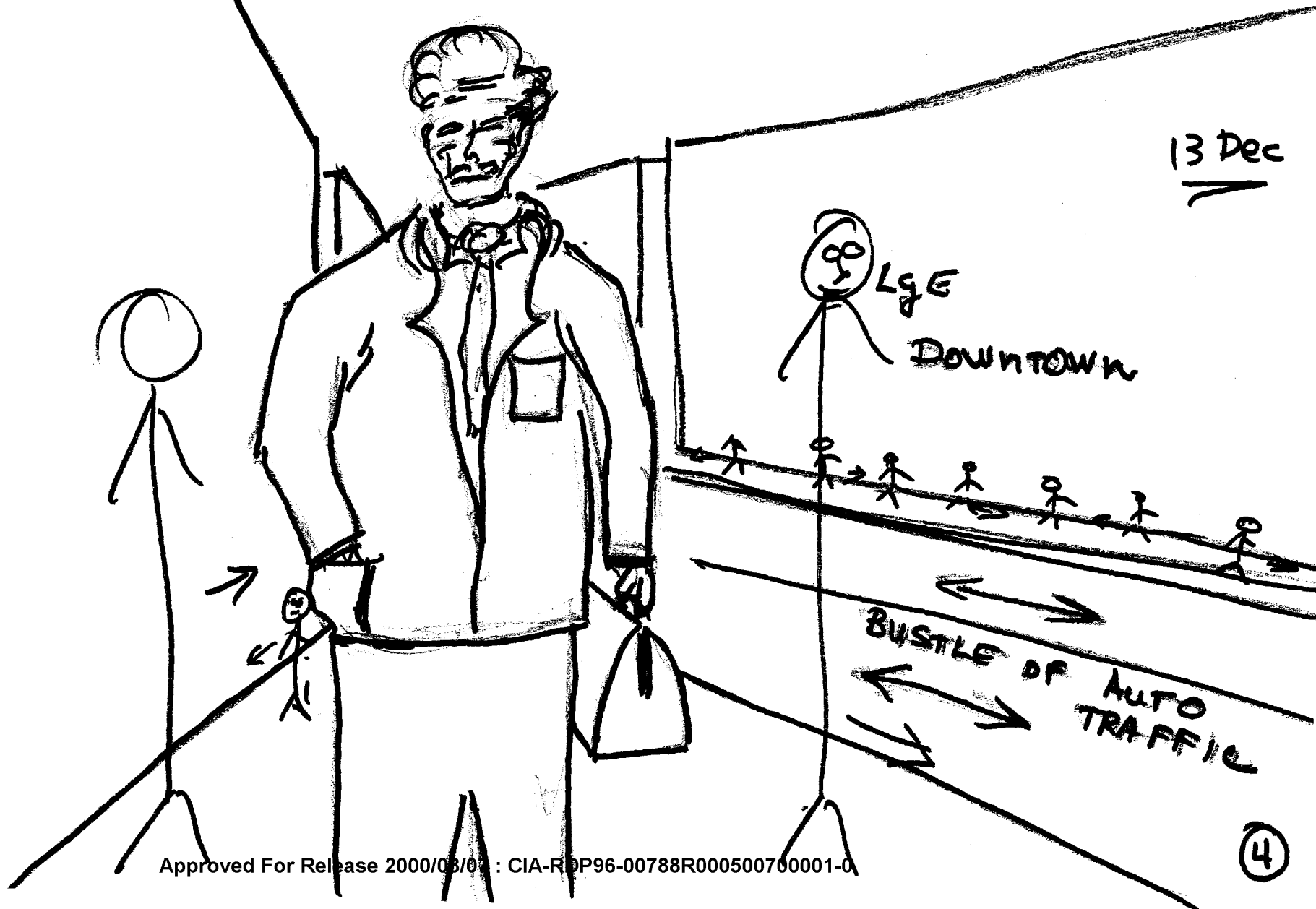
HIGH ABOVE A CITY IN A
QUIET SANCTUARY LIKE A
PALACE, MONASTERY, OR ABBEY
LOOKING OUT OVER CITY
BELOW

12
Dec





"ALONE IN A CROWD."
ON A BUSY CITY STREET



5

14 Dec

HOTEL
OR PRIVATE
CLUB LOBBY

fireplace
type area

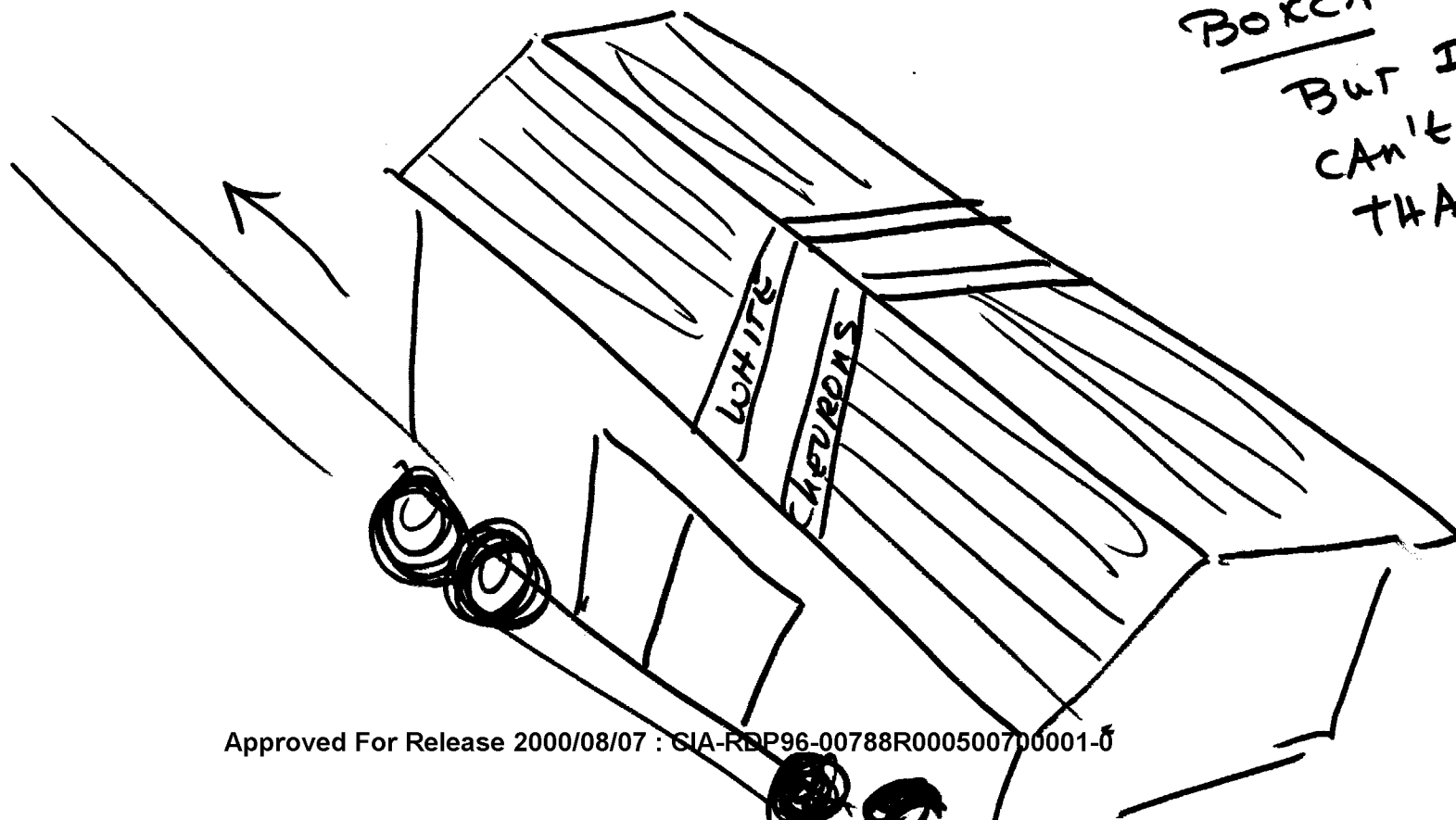
our
hero



15 Dec

RR car
w "chevrons"
on roof
looks like
Boxcar

BUT I
CAN'T help
THAT



ALONE WALKING DOWN
NEARLY EMPTY UNBUSY

SLEEPY

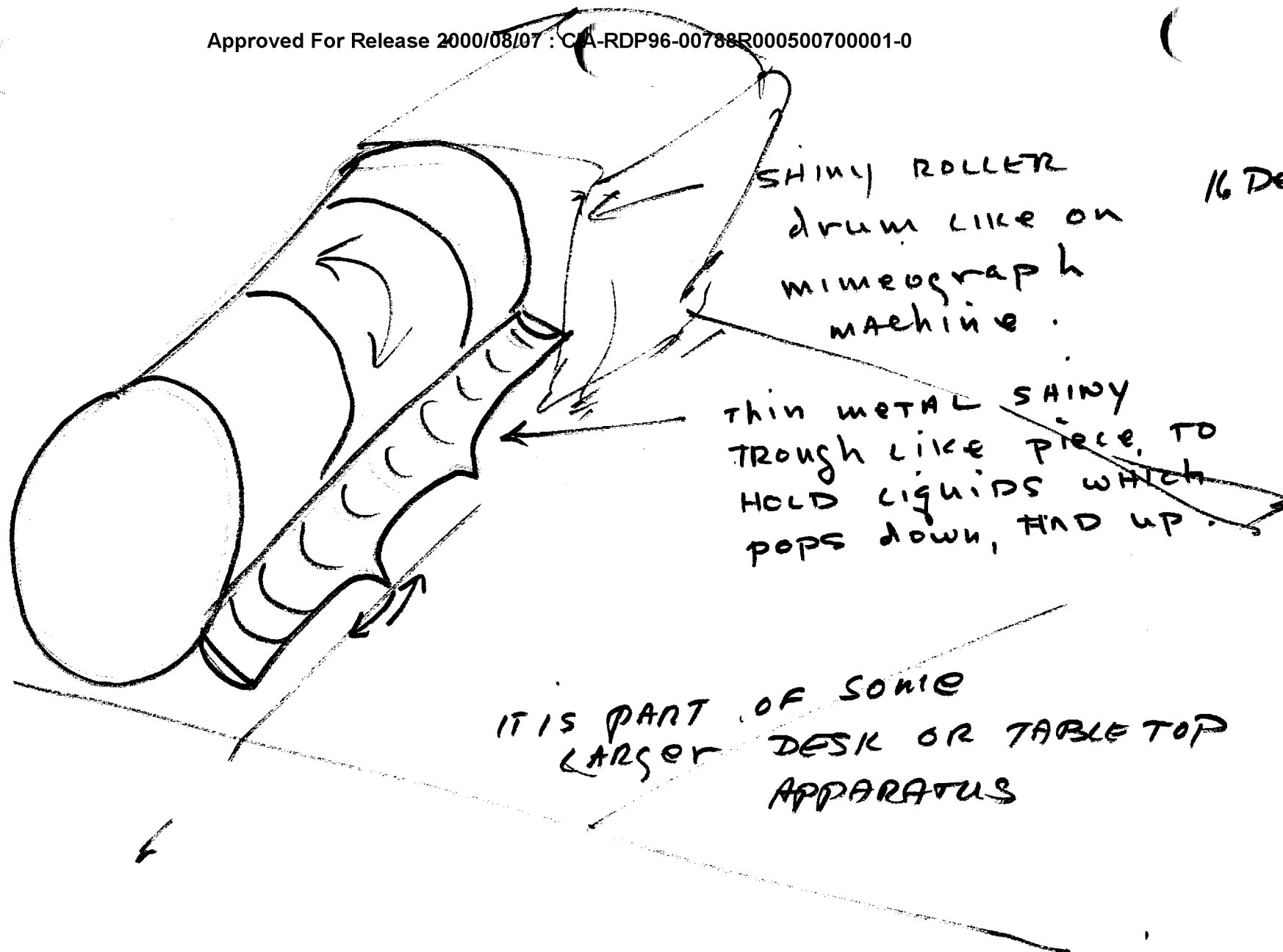
STREET
15 DEC



FUNNY LATERAL
← BLOG →

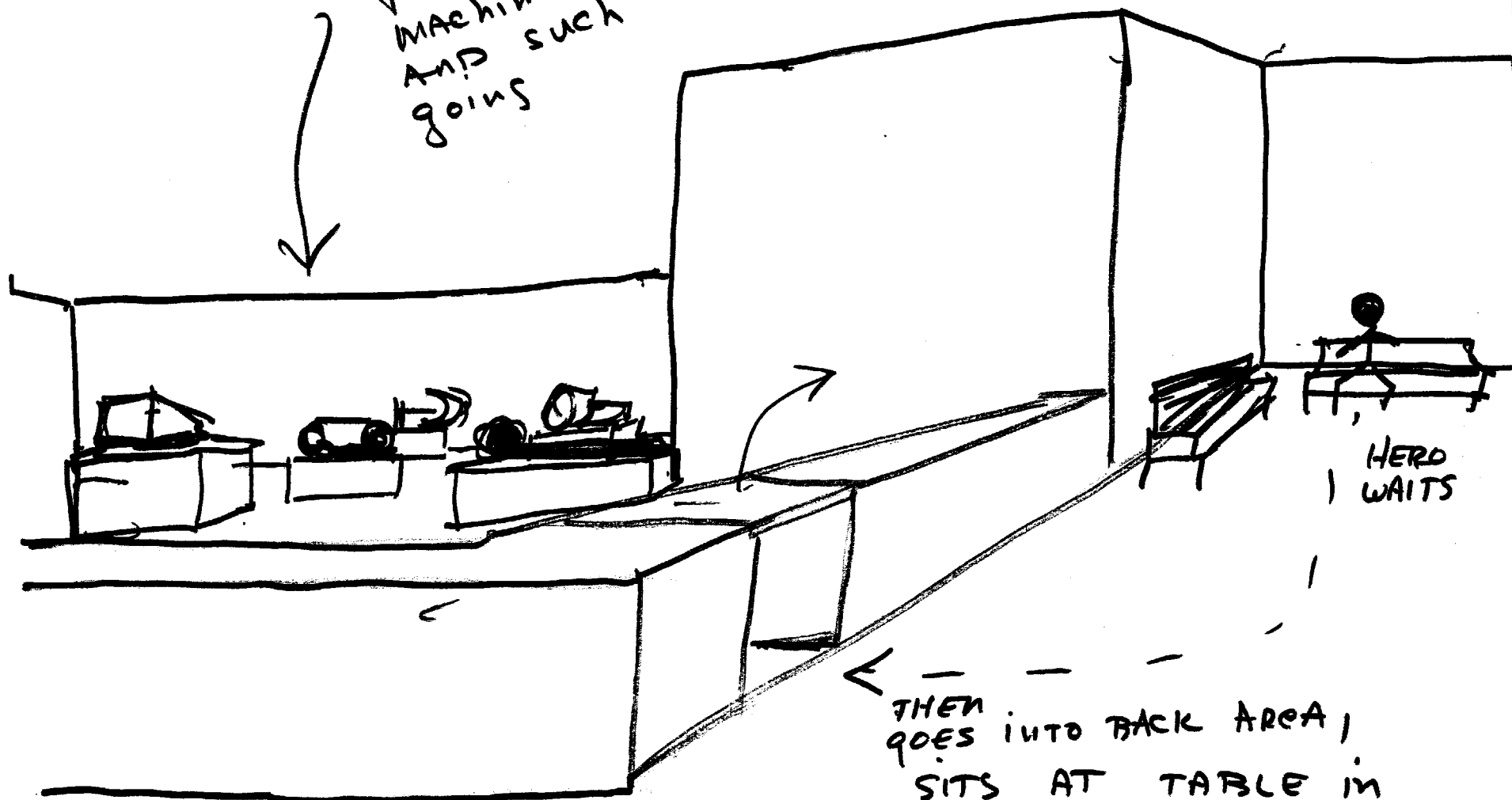
SMALLER CITY WITH
SORT OF PRIMITIVE OR
3d world BLOGS like
SAIGON IN MANY WAYS
ie, CANNOT BUILD HIGH STRUCTURES
YET

16 Dec



16 Dec

PAPER
PRESSES
MACHINES
AND SUCH
GOING



THEN
GOES INTO BACK AREA,
SITS AT TABLE IN
REAR OF MACHINE
ROOM, WITH A GUY
LIKE A "WORKING BOSS"

THE GUY IS LIKE
A CASUAL
INFORMANT.
SOMEONE WHO KEEPS
HIS "EYES AND EARS OPEN" TYPE GUY

TAB

~~SECRET~~

TARGET CUIING INFORMATION

REMOTE VIEWING (RV) SESSION DC-47

1. (S/NOFORN) Prior to the session the remote viewer was shown the attached photograph of an otherwise unidentified individual. He was told that it would be his task to focus on this individual during six different time windows.
2. (S/NOFORN) During the session the viewer was asked to focus on 12, 13, 14, 15, 16 and 17 December 80 and report the location and activity of the individual in the photograph.

NOT RELEASABLE TO FOREIGN NATIONALS
ORCON

~~SECRET~~

SG1A

Approved For Release 2000/08/07 : CIA-RDP96-00788R000500700001-0

Approved For Release 2000/08/07 : CIA-RDP96-00788R000500700001-0